

D E D I C A T I O N

THE VERY BEST OF

# THE THIN LIZZY

OFF THE RECORD



# BAD REPUTATION

7

Words & Music by  
Philip Lynott, Brian Downey  
& William Scott Gorham

(♩ = 120)  
[E]

Voice

You've got a bad re - pu - ta - tion, that's the

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Guitar 4 (Electric)

Guitar 4 Tablature

Bass

Bass Tablature

Percussion

Muted congas

Drums

Vx. word out on the town, it gives a cer-tain fas-ci-na-tion,

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx. but it can on-ly bring you down. You'd bet-ter turn your-self a-round, A5 G5 A5 E5

B. Vx. turn your-self a-round,

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Vx.  turn your - self a - round, —

B. Vx.  turn your - self a - round, —

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

A5 G5 A5 E5 D5 C5 B5

Vx.  turn it up - side down,

B. Vx.  turn it up - side down,

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 4 

Gtr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 



Vx. turn your - self a - round. You had bad breaks, well, that's

B. Vx. turn your - self a - round.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Measures 1-4. The score includes parts for Vocals (Vx.), Back Vocals (B. Vx.), Guitars 3 and 4 (Gtr. 3, Gtr. 4), Basses (Bs.), Bass Tabs (Bs. Tab.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'turn your - self a - round. You had bad breaks, well, that's'.

Vx. tough luck, you played too hard, too much rough stuff. You're

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc. Hi-tom 3

Dr.

Measures 5-8. The score includes parts for Vocals (Vx.), Guitars 3 and 4 (Gtr. 3, Gtr. 4), Basses (Bs.), Bass Tabs (Bs. Tab.), Percussion (Perc.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'tough luck, you played too hard, too much rough stuff. You're'.

Vx. too sly, so cold, that bad re - pu - ta - tion has made you old.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

0:48

E5

D5 E5

D5 E5

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

D5 E5

D5 E5

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A5 G5 A5 E5 D5 C5 B5  
 Vx. Turn your - self a - round,  
 B. Vx. Turn your - self a - round,  
 Gtr. 3  
 Gtr. 3 Tab.  
 Gtr. 4  
 Gtr. 4 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

A5 G5 A5 E5 D5 C5 B5  
 Vx. turn your - self a - round,  
 B. Vx. turn your - self a - round,  
 Gtr. 3  
 Gtr. 3 Tab.  
 Gtr. 4  
 Gtr. 4 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

Vx. turn it up - side down,

B. Vx. turn it up - side down,

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

1:20

A5 G5 A5 E5 D5 C5 B5 D Bm

Vx. turn your - self a - round.

B. Vx. turn your - self a - round.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

14

Chords: D, Bm, A, Bm, G

Tr. 1

Tr. 1 Tab.

Tr. 2

Tr. 2 Tab.

Tr. 3

Tr. 3 Tab.

Tr. 4

Tr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Chords: D, Bm, A, D, Bm, G

Tr. 1

Tr. 1 Tab.

Tr. 2

Tr. 2 Tab.

Tr. 3

Tr. 3 Tab.

Tr. 4

Tr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

8va

8va

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

G

D

Bm

D

Bm

A

Chord progression: D, Bm, G, E5, D5, E5, B5

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: A5, G5 F#5, E5, D5, E5, B5, A5, G5 F#5

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.



Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

E5 D5 E5 B5 A5 G5 F#5

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 2 *tr sim. tr tr tr tr tr tr*

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

2:24 Em

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

D

Em

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

tr. 2

tr. 2 ab.

tr. 3

tr. 3 ab.

tr. 4

tr. 4 ab.

Is.

Is. ab.

rc.

r.

D Em D Em

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Med-tom

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

Em

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

ZZ

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Perc.

Dr.

D

Em

This system contains the first six staves of the musical score. It includes two guitar parts (Gtr. 2 and Gtr. 3), two bass parts (Bs.), and two drum parts (Perc. and Dr.). The guitar parts feature complex melodic lines with many accidentals and fret numbers (e.g., 15, 19, 12, 15, 17, 14, 16, 14, 12, 12, 4, 14, 12, 14, 12, 14, 12). The bass parts provide a rhythmic foundation with various note values and rests. The drum parts include a snare drum (Perc.) and a kick drum (Dr.). Chords D and Em are indicated above the guitar staves.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

D

Em

D

This system contains the second six staves of the musical score, continuing the notation from the first system. It includes two guitar parts (Gtr. 2 and Gtr. 3), two bass parts (Bs.), and two drum parts (Perc. and Dr.). The guitar parts continue with complex melodic lines and fret numbers (e.g., 14-12, 14, 12, 14-16, 12, 15-12, 12, 14, 15-12, 15, 17, 15-12, 15, 12, 15, 12, 12, 15-12, 17, 19, 17, 19, 17, 15). The bass parts continue with rhythmic patterns. The drum parts continue with snare and kick drum notation. Chords D, Em, and D are indicated above the guitar staves.

# CHINATOWN

Words & Music by  
Philip Lynott, Brian Downey,  
William Scott Gorham & Snowy White

(♩ = 150)  
[E]

Voice

Backing  
Vocals

Guitar 1  
(Electric)

Guitar 1  
Tablature

Guitar 2  
(Electric)

Guitar 2  
Tablature

Guitar 3  
(Electric)

Guitar 3  
Tablature

Bass

Bass  
Tablature

Drums

The musical score is written for a 12/8 time signature with a key signature of one sharp (F#). The tempo is marked as 150 beats per minute (♩ = 150). The score includes staves for Voice, Backing Vocals, Guitar 1 (Electric), Guitar 1 Tablature, Guitar 2 (Electric), Guitar 2 Tablature, Guitar 3 (Electric), Guitar 3 Tablature, Bass, Bass Tablature, and Drums. The first four staves (Voice, Backing Vocals, Guitar 1, and Guitar 1 Tablature) contain whole rests. The Guitar 2 and Guitar 3 parts feature a melodic line of eighth and sixteenth notes. The Guitar 2 and 3 tablatures provide fret numbers (0, 2) for the corresponding guitar parts. The Bass and Drums staves also contain whole rests.



Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

0:32

Vx. Live with the dy - ing in Chi - na - town, yes - they'll

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

[B] [E]

Vx. live with the dy - ing - down in old Chi - na - town. In Chi -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *na - town* *you'd bet-ter look a - round,* *man you*

B. Vx. *man you*

Gr. 2 *let ring*

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *Bm7* *A5* *C5* *[E]*  
*don't stand a chance* *if you go down in Chi-na - town,* *man you*

B. Vx. *don't stand a chance* *if you go down in Chi-na - town,* *man you*

Gr. 2 *let ring*

Gr. 2 Tab.

Gr. 3 *let ring*

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. don't stand a chance if you go down in Chi-na - town.

B. Vx. don't stand a chance if you go down in Chi-na - town.

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. Laugh-ing and cry-ing, you know it's a fact, they're not

B. Vx. they're not

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

1:04

[D]

Vx. laugh - ing they are cry - ing, 'cause they won't be back. Oh\_ no,\_ you

Vx. laugh - ing they are cry - ing,

Str. 2

Str. 2 Tab.

Str. 3

Str. 3 Tab.

Bs.

Bs. Tab.

Dr.

[A] [E]

Vx. don't come back, back from Chi-na-town, man you

Vx. man you

Str. 2 *let ring*

Str. 2 Tab.

Str. 3

Str. 3 Tab.

Bs.

Bs. Tab.

Dr.

Chorus

Vx. don't stand a chance, if you go down in Chi-na-town. Man you

B. Vx. don't stand a chance, if you go down in Chi-na-town. Man you

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Bm7 A5 C5 [E]

Vx. don't stand a chance, if you go down in Chi-na - town.

B. Vx. don't stand a chance, if you go down in Chi-na - town.

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.



Vx.  Chi-na - town, it's a

Str. 2 

Str. 2 Tab. 

Str. 3 

Str. 3 Tab. 

Bs. 

Bs. Tab. 

Dr. 

B5 E5

Vx.  dif - ferent scene, there are peo - ple there, they are

Str. 2 

Str. 2 Tab. 

Str. 3 

Str. 3 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx. so ob - scene, if you see what I mean, then they've

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. sold you the dream. Down in Chi - na-town, what goes

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

B5 C5 D5 [E]

Vx.  up, it must come down.

Gr. 1 

Gr. 1 Tab. 

Gr. 2 

Gr. 2 Tab. 


Gr. 3 


Gr. 3 Tab. 


Bs. 

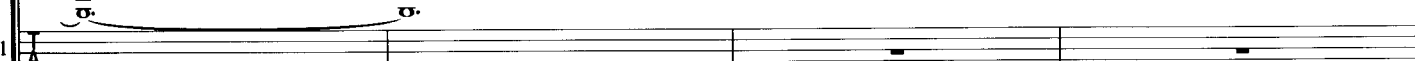
Bs. Tab. 

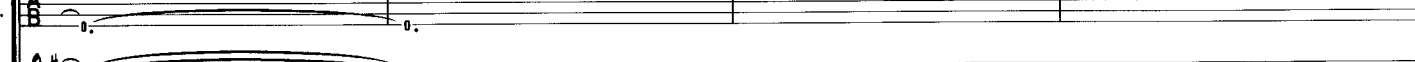
Dr. 


Vx.  (Laughter)

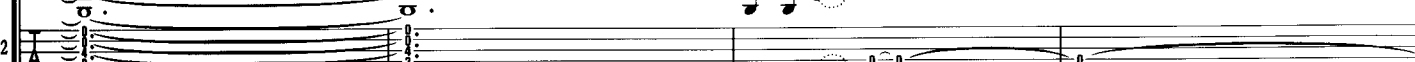
Gr. 1 

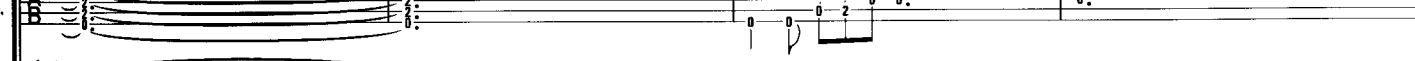
Gr. 1 Tab. 


Gr. 2 

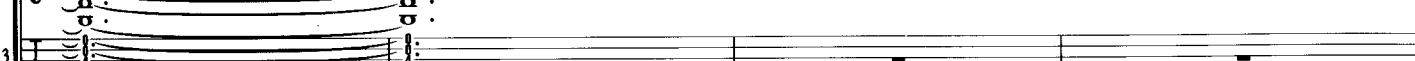
Gr. 2 Tab. 

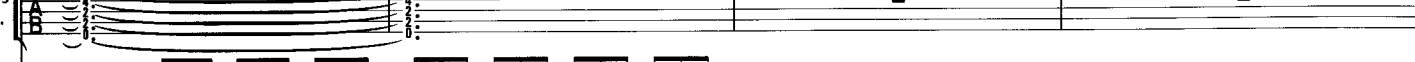
Gr. 3 


Gr. 3 Tab. 


Bs. 

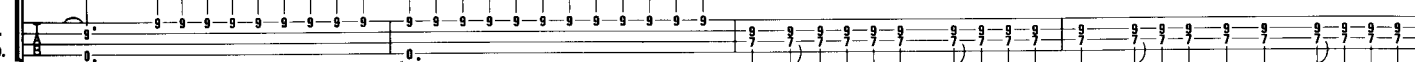
Bs. Tab. 














Solo 1

34

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Bs.

Bs. Tab.

8va

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Bs.

Bs. Tab.

Dr.

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Bs.

Bs. Tab.

Dr.

Sheet music for the first system, featuring three guitars (Gtr. 1, 2, 3), bass (Bs.), and drums (Dr.). The music is written in treble and bass clefs, with a key signature of one sharp (F#). The guitar parts include standard notation and tablature (Tab.) with fret numbers. The bass part includes standard notation and tablature. The drum part includes standard notation with various rhythmic values.

Chord changes are indicated above the guitar parts: **C5**, **D5**, and **[E]**.

Sheet music for the second system, continuing the arrangement for three guitars (Gtr. 1, 2, 3), bass (Bs.), and drums (Dr.). The music is written in treble and bass clefs, with a key signature of one sharp (F#). The guitar parts include standard notation and tablature (Tab.) with fret numbers. The bass part includes standard notation and tablature. The drum part includes standard notation with various rhythmic values.

Chord changes are indicated above the guitar parts: **C5**, **D5**, and **[E]**.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

(8va)

C5 B5 C5 D5

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.



Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

This system contains the first six staves of the score. The first two staves are for Guitar 1, showing a melodic line in treble clef and a corresponding fretboard diagram in bass clef with fingerings like 17, 20, 22, and 19. The next two staves are for Guitar 2, with a melodic line and a fretboard diagram showing fingerings like 0, 2, and 3. The fifth and sixth staves are for Guitar 3, with a melodic line and a fretboard diagram showing fingerings like 3, 2, and 4. The seventh staff is for Bass, showing a rhythmic pattern of eighth notes. The eighth staff is for Drums, showing a pattern of eighth notes with accents.

C5

D5

[E]

(8va)

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

This system contains the next six staves of the score. The first two staves are for Guitar 1, with a melodic line and a fretboard diagram showing fingerings like 17, 20, 19, and 17. The next two staves are for Guitar 2, with a melodic line and a fretboard diagram showing fingerings like 15, 12, and 14. The fifth and sixth staves are for Guitar 3, with a melodic line and a fretboard diagram showing fingerings like 15, 12, and 14. The seventh staff is for Bass, showing a rhythmic pattern of eighth notes. The eighth staff is for Drums, showing a pattern of eighth notes with accents.

Look at the dy - ing, — there is no re - lease,

[B]

look at the dy - ing, there is

look at the dy - ing, there is

[E]

Vx. no re - lief, — there is no be - liefs, —

B. Vx. no re - lief, — there is no be - liefs, —

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

[E]

Vx. not in Chi - na - town. Man, you

B. Vx. Man, you

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx. don't stand a chance, if you go down in Chi-na - town,

B. Vx. don't stand a chance, if you go down in Chi-na - town,

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Ba.

Ba. Tab.

Dr.

Bm7 A5 C5

Vx. man, you don't stand a chance, if you go down

B. Vx. man, you don't stand a chance, if you go down

Gtr. 2 *let ring*

Gtr. 2 Tab.

Gtr. 3 *let ring*

Gtr. 3 Tab.

Ba.

Ba. Tab.

Dr.

Vx. in Chi-na - town.

B. Vx. in Chi-na - town.

Solo 2

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

3:36

[A]

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

*sim.*

ova

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Ba.

Ba. Tab.

Dr.

[A]

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

C5

D5

8va

[E]

CS B5 CS D5 [E] 45

tr. 1

tr. 1 ab.

tr. 2

tr. 2 ab.

tr. 3

tr. 3 ab.

Dr.

CS B5 CS D5

tr. 1

tr. 1 ab.

tr. 2

tr. 2 ab.

tr. 3

tr. 3 ab.

Dr.



10 [E] C5 B5

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

C5 D5 [E]

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.



Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

# DO ANYTHING YOU WANT TO

49

Words & Music by  
Philip Lynott

(♩ = 160)

[E]

Voice

Backing  
Vocals

Guitar 1  
(Electric)

Guitar 1  
Tablature

Guitar 2  
(Electric)

Guitar 2  
Tablature

Guitar 3  
(Electric)

Guitar 3  
Tablature

Guitar 4  
(Electric)

Guitar 4  
Tablature

Bass

Bass  
Tablature

Timpani

Drums

flanging

Bs. /x.

Bs. Tab.

Timp.

Dr.

tr. 3

tr. 3 'ab.

tr. 4

tr. 4 'ab.

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Bs.

Bs. Tab.

Timp.

Dr.

Bs.

Bs. 'ab.

Dr.

Vx.

0:12  
0:54

A

A/C#

F#m

Bm

A

E

A

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

tr. 3

tr. 3 'ab.

tr. 4

tr. 4 'ab.

E7/G# F#m Bm A E7 A

Vx.  There are

Str. 3 

Str. 3 Tab. 

Str. 4 

Str. 4 Tab. 

Ba. 

Ba. Tab. 

Dr. 

0:24  
1:06

C#m F#m Bm A E A

peo - ple\_ that will in - ves - ti - gate you, they'll in - si - nu - ate, in - ti - mi - date and com - pli - cate you. Don't  
 Peo ple that des - pise you, will a - na - lyse and cri - ti - cize you. They'll scan - da -









Vx. *ev - er wait or he - si - tate to state the fate that a - waits those*  
*- lise and tell lies un - til they re - al - ise you are some - bo - dy they should have a -*

Gtr. 3 *itr. 2*

Gtr. 3 Tab. *itr. 2*

Gtr. 4 *itr. 3*

Gtr. 4 Tab. *itr. 3*

Bs. *itr. 4*

Bs. Tab. *itr. 4*

Dr. *itr. 4*

Vx. *who try to shake or take you. Don't let be*  
*- po - lo - gised to. Don't let these peo - ple com - pro - mise you, you, Don't let be*

Gtr. 3 *itr. 2*

Gtr. 3 Tab. *itr. 2*

Gtr. 4 *itr. 3*

Gtr. 4 Tab. *itr. 3*

Bs. *itr. 4*

Bs. Tab. *itr. 4*

Dr. *itr. 4*

A C#5/G# F#m F

Vx. them break you. You can do a ny - thing you wan-na do, wise to. to.

Vx. You can do a ny - thing you wan-na do,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bass

Drum

it's not wrong what I sing, it's true, you can do a ny - thing you wan-na do.

it's not wrong what I sing, it's true, you can do a ny - thing you wan-na do.



Vx. Do what you want to. you want to. Hey you!

B. Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

1:36

G F C G F C

Vx. You're not their pup-pet on a string. you can do ev-ery-

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vz. - thing, it's true, if you real-ly want to, you can do a - ny - thing you

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

1:48

[ E ]

want.

Vx. *(spoken)* Just like I do.

Bs.

Bs. Tab.

Timp.

Dr.

This system contains the first five staves of the score. The vocal staff (Vx.) has a treble clef and a key signature of two sharps (F# and C#), with the lyrics "(spoken) Just like I do." written below it. The bass staff (Bs.) has a bass clef and the same key signature, playing a series of chords. The guitar staff (Gtr. 3) has a treble clef and the same key signature, playing a melodic line. The guitar staff (Gtr. 4) has a bass clef and the same key signature, playing a bass line. The drum staff (Dr.) has a single line with a key signature of two sharps, playing a rhythmic pattern. The timpani staff (Timp.) has a single line with a key signature of two sharps, playing a rhythmic pattern.

2:00

A A/C# F#m Bm A E

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

This system contains the next five staves of the score. The guitar staff (Gtr. 3) has a treble clef and a key signature of two sharps, playing a melodic line. The guitar staff (Gtr. 4) has a bass clef and the same key signature, playing a bass line. The bass staff (Bs.) has a bass clef and the same key signature, playing a series of chords. The guitar staff (Gtr. 3 Tab.) has a treble clef and the same key signature, playing a melodic line. The guitar staff (Gtr. 4 Tab.) has a bass clef and the same key signature, playing a bass line. The drum staff (Dr.) has a single line with a key signature of two sharps, playing a rhythmic pattern. The timpani staff (Timp.) has a single line with a key signature of two sharps, playing a rhythmic pattern.

A E7/G# F#m Bm A E7

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

This system contains the final five staves of the score. The guitar staff (Gtr. 3) has a treble clef and a key signature of two sharps, playing a melodic line. The guitar staff (Gtr. 4) has a bass clef and the same key signature, playing a bass line. The bass staff (Bs.) has a bass clef and the same key signature, playing a series of chords. The guitar staff (Gtr. 3 Tab.) has a treble clef and the same key signature, playing a melodic line. The guitar staff (Gtr. 4 Tab.) has a bass clef and the same key signature, playing a bass line. The drum staff (Dr.) has a single line with a key signature of two sharps, playing a rhythmic pattern. The timpani staff (Timp.) has a single line with a key signature of two sharps, playing a rhythmic pattern.

First system of musical notation, featuring six staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The system includes various musical notations such as notes, rests, and bar lines. Chord symbols are present above the top staff: A, A/C#, F#m, Bm, A, and E.

Second system of musical notation, featuring six staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The system includes various musical notations such as notes, rests, and bar lines. Chord symbols are present above the top staff: A, E7/G#, F#m, Bm, A, E7, and A.

38

E7/G# F#m F A D

Vx. You can do a

B. Vx. You can do a

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

3

E7 A D E7 A D

Vx. ny - thing you wan-na do, it's not wrong what I sing, it's true, you can do

B. Vx. ny - thing you wan-na do, it's not wrong what I sing, it's true, you can do

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

242

a - ny - thing you wan - na do. Do what you want.

a - ny - thing you wan - na do.

14 17

10 12

12 14



242

G9 F6 C G9 F6 C

17. 17. 14-17 14. 14. 12- 14- 14. 12- 14- 17. 17. 14- 17 14. 14. 12- 14- 14. 12- 14- 17.

12. 12. 10-12 10. 10. 9 10-10. 9-10-12 12- 10-12 12. 12. 10-12 10. 9 10-10. 9-10-12

14. 14. 12-14 12. 12. 10- 12- 12. 10-12-14 14- 12- 14- 14. 14. 12-14 12. 12. 10- 12- 12. 10-12-14



Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

2:54

F6

E

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vi. *Hey\_ you!\_* *feedback* *No\_ can*

Str. 2

Str. 2

Str. 4

Str. 4

Bass

Drum

3

[E]

do.

Huh!

16.

13.

Bass

Drum

3



Vx.   
Bs.   
Bs. Tab.   
Timp.   
Dr. 

Vx.   
Bs.   
Bs. Tab.   
Timp.   
Dr. 

Bs.   
Bs. Tab.   
Timp.   
Dr. 

Vx.   
Bs.   
Bs. Tab.   
Timp.   
Dr. 

*fade*

roll is dead I tell you.

Elvis is dead.

# DON'T BELIEVE A WORD

Words & Music by  
Philip Lynott

(♩ = 140)  
[A]

Score for "DON'T BELIEVE A WORD" (Philip Lynott), featuring multiple instruments and a tempo of 140 beats per minute.

**Instrumentation:**

- Voice
- Guitar 1 (Electric)
- Guitar 1 Tablature
- Guitar 2 (Electric)
- Guitar 2 Tablature
- Guitar 3 (Electric)
- Guitar 3 Tablature
- Guitar 4 (Electric)
- Guitar 4 Tablature
- Guitar 5 (Electric) - double tracked
- Guitar 5 Tablature
- Bass
- Bass Tablature
- Drums

The score is written in 12/8 time. The key signature is one sharp (F#). The tempo is 140 beats per minute. The section is marked [A].

The notation includes standard musical notation for Voice, Guitars 1-5, Bass, and Drums, as well as guitar and bass tablature. The guitar parts feature various techniques such as double tracking and specific fretting patterns indicated in the tablature.

by

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

0:14

Am

Dm

G

Vx.

Don't be - lieve me if I tell you, not a word of <sup>2</sup> this is true,

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

double tracked

Am G F Dm7 G F

Vx. don't be - lieve me if I tell you, e - spe - cially if I tell you I'm in love with you.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

This musical score is for a guitar and drum ensemble. It features a vocal line at the top with lyrics: "don't be - lieve me if I tell you, e - spe - cially if I tell you I'm in love with you." The guitar parts are arranged in five systems, each with a standard staff and a corresponding tablature staff. The first four systems (Gtr. 2, 3, 4) show complex chordal textures with many notes beamed together, typical of a "wall of sound" or "power chord" style. The fifth system (Gtr. 5) is mostly empty, suggesting a sustained or muted sound. The bass line (Bs.) is in the bass clef and features a steady eighth-note pattern. The drum line (Dr.) is in the treble clef and shows a consistent rhythmic pattern of eighth notes.

0:27

Am

Dm

G

Vx. Don't be-lieve me if I tell you, that I wrote this song for you,

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Am G F Dm7 G F

Vx. there just might be\_ some oth-er sil-ly pret-ty girl I'm\_ sing-ing to.\_

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

0:41

[E]

[D]

Vx. Don't be-lieve a word, for words\_\_\_ are so\_\_\_ ea-si - ly spo - ken,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.



[A]

Vx. and\_ your heart, it's just like that pro - mise, made to be bro - ken.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

0:55

wah-wah

Am

sim.

Dm

G

Am G F

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Chord symbols: Dm7, G, F, Am

Gr. 1

Gr. 1 Tab

Gr. 2

Gr. 2 Tab

Gr. 3

Gr. 3 Tab

Gr. 4

Gr. 4 Tab

Gr. 5

Gr. 5 Tab

Bs.

Bs. Tab

Dr.

The musical score is arranged in a multi-staff format. The top staff is for the first guitar (Gr. 1) and includes chord symbols: Dm7, G, F, and Am. Below it are staves for Gr. 1 Tab, Gr. 2, Gr. 2 Tab, Gr. 3, Gr. 3 Tab, Gr. 4, Gr. 4 Tab, Gr. 5, Gr. 5 Tab, Bs. (Bass), Bs. Tab, and Dr. (Drums). The guitar staves show various techniques including arpeggios, chords, and single-note lines. The bass staff shows a simple bass line. The drum staff shows a drum pattern with a triplet. The guitar tabs provide fret numbers for each note.

Dm  
8va

G

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Grtr. 4

Grtr. 4 Tab.

Grtr. 5

Grtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Am G F Dm7 G F

Vx. Don't be-lieve a

Gtr. 1 (8va)

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. [D]

word, \_\_\_\_\_ 'cause words can tell \_\_\_\_\_ lies, \_\_\_\_\_

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

and lies \_\_\_\_\_ are no com - pa - ny when there's tears \_\_\_\_\_ in your

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Vx. eyes. Don't be - lieve me if I tell you,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Dm

G

Vx. not a word\_ of\_ this\_ is true, \_ don't be -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.



Am G F Dm7 G F

Vx. - lieve me if I tell you, — e - spe - cially if I tell you that I'm in love with you.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

This musical score is for a song, likely a ballad, featuring a vocal line and instrumental accompaniment. The vocal line (Vx.) is in treble clef and contains the lyrics: "- lieve me if I tell you, — e - spe - cially if I tell you that I'm in love with you." The instrumental parts include four guitar staves (Gtr. 1, 2, 3, 4), a bass staff (Bs.), and a drum staff (Dr.). The guitar parts are in treble clef, while the bass and drum parts are in bass clef. The score is divided into measures by vertical bar lines. The guitar parts feature various techniques such as chords, arpeggios, and bends. The bass part provides a steady accompaniment, and the drum part features a simple, rhythmic pattern. The overall mood is romantic and intimate.

1:49

Am G F

Vx. Don't be-lieve a word, no don't be-lieve a

Gtr. 1 8va

Gtr. 2

Gtr. 3

Gtr. 4

Bs.

Dr.

Am G F Am G F

Vx. word, don't be - lieve it, don't be - lieve it,

Gtr. 1 *8va*

Gtr. 1 Tab. 19 17 20 22 22 17 20 20 19 21 19 17

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Am G F

Vx. not a sin - gle word. Hey! Don't try.

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

This musical score is for a guitar ensemble and drums. It features a vocal line at the top with lyrics "not a sin - gle word." and "Hey! Don't try." The guitar parts are arranged in four staves, each with a corresponding tablature line below it. The first guitar staff (Gr. 1) includes a high register section marked "(8va)". The second guitar staff (Gr. 2) has a complex, fast-paced melody. The third and fourth guitar staves (Gr. 3 and Gr. 4) provide harmonic support with sustained chords and arpeggios. The bass line (Bs.) is written in a single staff, and the drum line (Dr.) is written in a single staff. The score is divided into three measures, each with a chord change indicated above the vocal line: Am, G, and F.



# KILLER ON THE LOOSE

83

Words & Music by  
Philip Lynott

(♩ = 182) [A]

Voice

Backing Vocals

Backing Vocals

(whispered) Ha

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Keyboard 1

Keyboard 2

bass synth.

8vb throughout

Bass

Bass Tablature

Drums

B. Vx. Ha Ha Ha

Gtr. 1

Gtr. 1 Tab.

Guitar 2 doubles

Gtr. 3

Gtr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1 ad lib. filter sweeps

Kbd. 2

Bs.

Bs. Tab.

Dr.

ad lib. filter sweeps and rising sine wave L.F.O.

First system of musical notation, measures 1-4. The score includes staves for strings (Violin 1, Violin 2, Viola, Cello, Double Bass), woodwinds (Flute 1, Flute 2), brass (Trumpet 1, Trumpet 2, Trombone), and piano. The key signature is three sharps (F#, C#, G#). The piano part features complex fingering and articulation marks.

Second system of musical notation, measures 5-8. The score continues with the same instrumentation as the first system. The piano part continues with complex fingering and articulation marks. The system concludes with a double bar line and repeat signs.



Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

descending filter sweep

0:33  
1:17

[E]

Vx.

Some peo-ple they call me Jack, I'm not trying to be nas - ty

some peo-ple they call me in - sane, or I'm not trying to make you scared, I'm

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  look - ing for some - bo - dy, and I don't e - ven know her name.  
but there's a kill - er on the loose, or have - n't you heard?

Tr. 2 

Tr. 2 Tab. 

Tr. 3 

Tr. 3 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx.  I might be look - ing for you, wher - ev - er you may be,  
He'll be walk - ing a - round this town just a - bout mid - night,

Tr. 2 

Tr. 2 Tab. 

Tr. 3 

Tr. 3 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Bs. 

Bs. Tab. 

Dr. 

[B]

Vx. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Kbd. 1 

Bs. 

Bs. Tab. 

Dr. 

Vx. but you got but plen-ty of rea-son to wor-ry hon-ey, hon-ey, I'm con-fess-ing,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

1:06  
1:51

[E]

Vx. 'cause you would-n't stand a hope. There's a kill-er on the loose a-gain,  
I'm a mad sex-ual ra-pist.

Vx. There's a kill-er on the loose a-gain,

Vx. There's a kill-er on the loose a-gain,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

descending filter sweep (1st time)

Vx. a kill - er on the loose. Oh! There's a kill - er on the loose a - gain,

B. Vx. a kill - er on the loose. There's a kill - er on the loose a - gain,

B. Vx. a kill - er on the loose. There's a kill - er on the loose a - gain,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Bs.

Bs. Tab.

Dr.

Vx. a la - dy kill - er on the loose. Aah! Now

B. Vx. a la - dy kill - er on the loose.

B. Vx. a la - dy kill - er on the loose.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bs.

Bs. Tab.

Dr.

[A]

Vx. I'll be stand - ing in the sha-dows of love, wait-ing for you. —

Gtr. 1

Gtr. 1 Tab.

Guitar 2 doubles

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

slowly descending filter sweep



Vx. laughter taped speech, slowed down Don't un -

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

slowly descending filter sweep

Vx. - zip your zip-per, 'cause you know I'm Jack

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx. the Rip-per. 2.24

Gtr. 1 Solo 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Kbd. 1 fast sweep

Kbd. 2

Bs.

Bs. Tab.

Dr.

Vx. *feedback* Now don't wail, \_\_\_\_\_

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Bd. 1 *fast sweep*

Bd. 2 *ultrasonic*

Bs.

Bs. Tab.

Dr.

Vx. don't.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Bd. 1

Bd. 2

Bs.

Bs. Tab.

Dr.



Grtr. 1

Grtr. 1 Tab.

Grtr. 3

Grtr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

Grtr. 1

Grtr. 1 Tab.

Grtr. 3

Grtr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and piano. The score is written in G major (one sharp) and 4/4 time. The guitar part (Gtr. 1) features a melodic line with a "6" fret marker and an "echo" effect. The bass part (Bb.) includes fret numbers (10, 8, 10, 6, 10, 10, 20) and a "6" fret marker. The piano part (Pd. 1) has a "slow pitch bend" instruction. The drums (Dr.) play a steady rhythm. The piano (Pa.) part includes a "6" fret marker. The score is for a full band arrangement, with each instrument part clearly labeled and numbered.

**Solo 2** [B] 2:57

The score is written for guitar, bass, and drums. The guitar part (top staff) features a melodic line with many grace notes and a final double bar line. The bass part (second staff) has a rhythmic line with many grace notes and a final double bar line. The drums part (bottom staff) has a rhythmic line with many grace notes and a final double bar line. The guitar and bass parts are in the key of D major (two sharps). The drums part is in the key of D major (two sharps). The guitar and bass parts are in the key of D major (two sharps). The drums part is in the key of D major (two sharps).

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

==

Vx.

B. Vx.

B. Vx.

Gr. 1

Gr. 1 Tab.

Gr. 3

Gr. 3 Tab.

Kbd. 2

Bs.

Bs. Tab.

Dr.

There's a kill - er on the

There's a kill - er on the

There's a kill - er on the

==

[E]

loose a-gain, stand-ing in the sha-dows, a kill-er on the loose. There's a

loose a-gain, a kill-er on the loose. There's a

loose a-gain, a kill-er on the loose. There's a

ad lib. filter sweeps

3:14

[E]

kill-er on the loose a-gain, gon-na get ya. There's a

kill-er on the loose a-gain, a la-dy kill-er on the loose. There's a

kill-er on the loose a-gain, a la-dy kill-er on the loose. There's a

ad lib. filter sweeps

repeat ad lib. to fade

# SARAH

Words & Music by  
Philip Lynott & Gary Moore

(♩ = 126)

Voice

Backing Vocals

Electric Guitar 1

Electric Guitar 1 Tablature

Electric Guitar 2

Electric Guitar 2 Tablature

Electric Guitar 3

Electric Guitar 3 Tablature

Electric Guitar 4

Electric Guitar 4 Tablature

Acoustic Guitar

Acoustic Guitar Tablature

Keyboard

Bass

Bass Tablature

Drum Machine

Drums

Claves

Low conga

High conga

Muted conga

One two, one two three four.

Electric guitar 3, Electric guitar 4, Acoustic guitar, Bass, Drums, Percussion

Chords: A, Gmaj7, Dmaj7, Gmaj7, F#m, Bm7, Dmaj7, E11

8va

double tracked ad lib. throughout

let ring

Harmonica sound, pitch wheel, p.w.

percussion continues sim. to end

Electric guitar 3, Electric guitar 4, Acoustic guitar, Bass, Drums, Percussion

Chords: A, Gmaj7, Dmaj7, Gmaj7, F#m, Bm7, Dmaj7, E11

(8va)

let ring

p.w.

Vx. *A* *Gmaj7* *Dmaj7* *Gmaj7* *F#m* *Bm7* *Dmaj7* *E11*

When you came in my life, you changed my world, my Sa - rah.

Elec. Gtr. 4 *(8va)*

Elec. Gtr. 4 Tab.

Ac. Gtr. *let ring*

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

Vx. *A* *Gmaj7* *Dmaj7* *Gmaj7* *F#m* *Bm7* *Dmaj7* *E11*

Ev-ery-thing seemed so right, my ba - by girl, my Sa - rah.

Ac. Gtr. *let ring*

Ac. Gtr. Tab.

Kbd. *p.w.*

Bs.

Bs. Tab.

Dr.

Chords: A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

Electric guitar 4 doubles

let ring

Chords: A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

let ring

let ring



Vx. *my Sa - rah.*

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4 *8va*

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. *p.w.*

Bs.

Bs. Tab.

Dr.

*let ring*

A Gmaj7 Dmaj7 Gmaj7 F#m Bm7 Dmaj7 E11

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4 *(8va)*

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Kbd. *p.w.* *8va* *p.w.*

Bs.

Bs. Tab.

Dr.

*let ring*

A Gmaj7 Dmaj7 Gmaj7 F#m Bm7 Dmaj7 E11

Vx. When you be - gin to smile, you change my style, my Sa - rah.

Vx. When you be - gin to smile, you change my style, my Sa - rah.

Elec. Gtr. 3

Elec. Gtr. 3

Tab.

Elec. Gtr. 4 (8va)

Elec. Gtr. 4

Tab.

Ac. Gtr. let ring

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

A Gmaj7 Dmaj7 Gmaj7 F#m Bm7 Dmaj7 E11

Vx. When I look in your eyes, I see my prize, my Sa - rah.

Vx. When I look in your eyes, I see my prize, my Sa - rah.

Elec. Gtr. 3 8va

Elec. Gtr. 3

Tab.

Ac. Gtr. let ring

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

Vx. You are all I want to know, you hold my heart so don't let go.

B. Vx. You are all I want to know, you hold my heart so don't let go.

Elec. Gtr. 3 (8va)

Elec. Gtr. 3 17

Elec. Gtr. 4

Elec. Gtr. 4 8va 17-14 15-14 17-14 14 16

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

A Bm C#m Dmaj7 C#m7 Bm7 Gmaj9#11

Vx. You are all I need to live, my love to you I'll give.

B. Vx. You are all I need to live, my love to you I'll give.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 4 (8va)

Elec. Gtr. 4 14

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd. p.w.

Bs.

Bs. Tab.

Dr.

Electric guitar 4 doubles

105

Vx. *A* *Bm C#m Dmaj7* *C#m7* *Bm7* *Gmaj9#11*  
You are all I want to know, oh my Sa - rah,

Elec. Gtr. 3 *8va*

Elec. Gtr. 3 Tab.

Ac. Gtr. *let ring*

Ac. Gtr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

**Don't Let Go**  
The Verve

moderate

Vx. don't let go, oh no, my Sarah.

Elec. Gr. 1

Elec. Gr. 2

Elec. Gr. 3

Ac. Gr.

Kbd.

Bs.

Dr.

Chords: A, Bm, C#m, Dmaj7, C#m7, Bm7, A, Gmaj9#11

Techniques: 8va, 3, 14, 3, 5-3-2, 2, 4, 4, 3, 2, 4, 4, 3, 3

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

(8va)

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

(8va)

C#m7

F#maj7

F#maj7

Bm7

E11

Amaj7

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

(8va)

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

(8va)

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

8va

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

2:09

B $\flat$  Cm7 Dm7 E $\flat$ ma $\flat$ 7 Dm7 Cma $\flat$ 7

Vx.

Vx.

You are all I want to know, you hold

You are all I want to know, you hold

(8va)

Elec. Gtr. 4

Elec. Gtr. 4 Tab.

Ac. Gtr.

Ac. Gtr. Tab.

Xbd.

p.w.

Bs.

Bs. Tab.

Dr.

let ring

Chord progression: B $\flat$  A $\flat$ maj7 B $\flat$  Cm7 Dm7 E $\flat$ maj7 Dm7 Cmaj7

Vx. my heart so don't let go. You are all I need to live, my love.

B. Vx. my heart so don't let go. You are all I need to live, my love.

Elec. Gtr. 4 (8va)

Elec. Gtr. 4 Tab. 15 13 15 15 15 10 12 10 10

Ac. Gtr. let ring

Ac. Gtr. Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: B $\flat$  A $\flat$ maj7 B $\flat$  Cm7 Dm7 E $\flat$ maj7 Dm7 Cmaj7

Vx. to you I'll al - ways give. You are all I want to know, you hold

B. Vx. to you I'll al - ways give. You are all I want to know, you hold

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

B $\flat$ A $\flat$ ma7B $\flat$ 

Cm7

Dm7

E $\flat$ ma7

Vx. my heart so don't let go. You are all I want

Vx. my heart so don't let go.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Elec. Gr. 4

Elec. Gr. 4 Tab.

Ac. Gr. let ring

Ac. Gr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.

Dm7

Cm7

B $\flat$ A $\flat$ ma7

Vx. to know, oh my Sa - rah. Yes,

Elec. Gr. 3

Elec. Gr. 3 Tab.

Ac. Gr.

Ac. Gr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.



Vx. *Bb* Cm7 Dm7 Ebmaj7 Dm7 Cmaj7 *Bb* Abmaj7  
you change my style, with your ba - by's smile, Sa -  
*8va*

Elec. Gr. 3

Elec. Gr. 3 Tab. 18 18 18-20 18 17-19 18 18 15 18 17-19 17 18 15 18 17-15 17 18 18 18 17-19 15 15 17 17 15

Ac. Gr. *let ring*

Ac. Gr. Tab.

Kbd. p.w.

Bs.

Bs. Tab.

Dr.

Vx. *Bb* Cm7 Dm7 Ebmaj7 Dm7 Cmaj7  
- rah, child - like charms keep me warm,  
*(8va)* *8va*

Elec. Gr. 3

Elec. Gr. 3 Tab. 15 17-19 15 17 15-16 18 15-16 17 15 15-17 17 15 15 15-17 19 15-17 15-16 18 15-16 18 15-16 18 15

Ac. Gr. *let ring*

Ac. Gr. Tab.

Kbd.

Bs.

Bs. Tab.

Dr.



Chord progression: Dm7 Cm7 Bb A<sup>b</sup>ma7 Bb Cm7 Dm7 E<sup>b</sup>ma7

Vx. want to know, don't let go, oh no, oh no, no no

Elec. Gtr. 3 8va

Elec. Gtr. 3 Tab.

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd. p.w. p.w.

Bs.

Bs. Tab.

Dr.

Chord progression: Dm7 Cma7 Bb A<sup>b</sup>ma7 Bb Cm7 Dm7 E<sup>b</sup>ma7

Vx. no no, no no no, Sa - rah.

(8va)

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. let ring

Ac. Gtr. Tab.

Kbd. p.w. p.w. 8va

Bs.

Bs. Tab.

Dr.



Gtr. 3

Gtr. 3 Tab.

Guitar 2 doubles

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

0:24  
1:18

A5

C#m/G#

D

F#sus4

C#m7

Guess who just got back to - day,  
You know that chick that used to dance a - lot?

them wild-eyed boys that had been a - way,  
Ev-ery night she'd be on the floor shak - in' what she'd got,

Vx.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A5

C#m/G#

D

Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

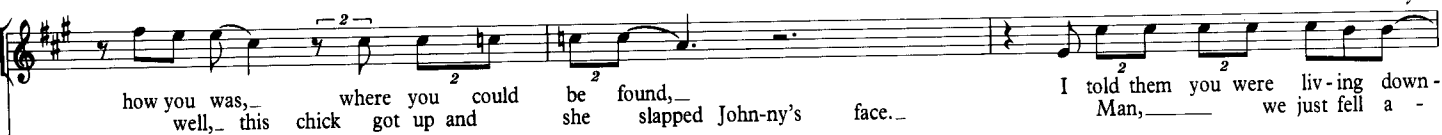
Bs. Tab.

Dr.

F

C#m7

F#m11



The piano accompaniment consists of several staves. The upper staves feature complex chordal textures with many beamed notes, likely representing arpeggiated chords. The lower staves show a more rhythmic bass line with eighth and sixteenth notes.

Bm7

E11

- town, driv - ing all the old men cra - zy.  
- bout the place, if that chick don't wan-na know, for - get her!

The

The piano accompaniment continues with similar complex textures. The upper staves have dense clusters of beamed notes, while the lower staves maintain a steady rhythmic pattern.



B. Vx. boys are back in town.

B. Vx. The boys are back in town.

Gtr. 3

Gtr. 3 Tab.

Guitar 2 doubles

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A

B5

Vx. I said.

B. Vx. The boys are back in town.

B. Vx. The

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

D A

The boys are back in town. —

boys are back in town. — The

1 2 3 4 5 6 7 8

1:06  
1:59

B5 D5 A

The boys are back in town. —

boys are back in town. — The boys are back in town. —

9 10 11 12 13 14 15 16

Chord progression: A/B, Aadd9/C#, E7, A

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: A/B, Aadd9/C#, 1. E7, 2. E7

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Dsus4/G

D

C#m

F#7sus4

Vx.  Spread the

Gr. 3 

Gr. 3 Tab. 

Gr. 4 

Gr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Bm

E11

F#m7

Vx.  word a - round, guess who's back in town? \_

Gr. 3 

Gr. 3 Tab. 

Gr. 4 

Gr. 4 Tab. 

Bs. 

Bs. Tab. 

Dr. 

Vx. You spread the word.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

2:26

C#m7

F#m

Bm7

E11

F#m7

Vx. a - round.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

C#m/G#

Vx.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

F#sus4

C#m7

F#sus4

Vx.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. — will spill, and if the boys wan-na fight you bet-ter let 'em. That juke - box in the cor - ner

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. blast - ing out my fav - ourite song, the nights are get - ting warm - er, it won't be long, -

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. won't be long 'til sum-mer comes, now that the boys are here a - gain.

Vx. The

Str. 3 *let ring*

Str. 3

Str. 4

Str. 4

Bs.

Bs.

Dr.

2:59

A

B5

D

A

Vx. boys are back in town... The

Vx. The boys are back in town...

Str. 3

Str. 3

Str. 4

Str. 4

Bs.

Bs.

Dr.

Guitar 2 doubles



B5

D

A5

boys are back in<sup>2</sup> town.

The

B. Vx.

let ring

The boys are back in<sup>2</sup> town.

Gtr. 3

Gtr. 3

Tab.

Gtr. 4

Gtr. 4

Tab.

Bs.

Bs.

Tab.

Dr.

B5

D5

A5

(whispered) Spread the word a - round.

boys are back in<sup>2</sup> town.

The

Vx.

B. Vx.

B. Vx.

The boys are back in<sup>2</sup> town.

Gtr. 2

Gtr. 2

Tab.

Gtr. 3

Gtr. 3

Tab.

Gtr. 4

Gtr. 4

Tab.

Bs.

Bs.

Tab.

Dr.

B. Vx. *boys are back in town... (whispered) The boys are back*

B. Vx. *The boys are back in town... (whispered) The boys are back*

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

3:22

A7/G

F#m

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Sheet music for guitar (Gtr. 2, Gtr. 3, Gtr. 4) and bass (Bs.) and drums (Dr.). The music is in E major (indicated by two sharps on the treble clef). The guitar parts feature a mix of standard notation and tablature. The bass part is in standard notation. The drum part is in standard notation.

Chords indicated: A7/G, F#m, D5, E.

Sheet music for guitar (Gtr. 2, Gtr. 3, Gtr. 4) and bass (Bs.) and drums (Dr.). The music is in E major (indicated by two sharps on the treble clef). The guitar parts feature a mix of standard notation and tablature. The bass part is in standard notation. The drum part is in standard notation.

Chords indicated: A, A7/G, F#m.

A7/G

F#m

D5

E

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

3:45

A

A/B

Aadd9/C#

E7

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A

A/B

Aadd9/C#

E7

Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A

A/B

Aadd9/C#

E7

Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A A/B Aadd9/C# E7

Vx. at Di - no's,

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A A/B Aadd9/C# E7

Vx. the boys are back in town

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *a - gain.* *8va*

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

A  
(8va)

A/B

Aadd9/C#

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

# WAITING FOR AN ALIBI

133

Words & Music by  
Philip Lynott

(♩ = 148)      C♯m   E   G♯m   B   C♯m   E   G♯m   B

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Guitar 4 (Electric)

Guitar 4 Tablature

Guitar 5 (Electric)

Guitar 5 Tablature

Bass

Bass Tablature

Drums



0:06  
0:58

134

Chord progression: C#m, E, G#m, B, C#m, E, G#m, B

**Gtr. 2**  
Musical staff with treble clef and key signature of two sharps (F# and C#). The melody features eighth and sixteenth notes, with a final measure marked *8va*.

**Gtr. 2 Tab.**  
Tablature staff for guitar 2, showing fret numbers (9, 11, 7, 16, 14) and a repeat sign.

**Gtr. 3**  
Musical staff with treble clef and key signature of two sharps. The melody features eighth and sixteenth notes.

**Gtr. 3 Tab.**  
Tablature staff for guitar 3, showing fret numbers (9, 11, 8, 7).

**Bs.**  
Musical staff with bass clef and key signature of two sharps. The bass line features eighth and sixteenth notes.

**Bs. Tab.**  
Tablature staff for bass, showing fret numbers (0, 2, 2, 2, 2, 0).

**Dr.**  
Drum staff with a standard drum kit notation, including snare, kick, and hi-hat patterns.

Chord progression: C#m (8va), E, G#m, B, C#m, E, G#m, B

**Gtr. 2**  
Musical staff with treble clef and key signature of two sharps. The melody features eighth and sixteenth notes, with a final measure marked *8va*.

**Gtr. 2 Tab.**  
Tablature staff for guitar 2, showing fret numbers (12, 12, 12, 12, 14, 12, 11, 11, 11, 7).

**Gtr. 3**  
Musical staff with treble clef and key signature of two sharps. The melody features eighth and sixteenth notes.

**Gtr. 3 Tab.**  
Tablature staff for guitar 3, showing fret numbers (9, 9, 9, 9, 7, 9, 7, 4, 4).

**Bs.**  
Musical staff with bass clef and key signature of two sharps. The bass line features eighth and sixteenth notes.

**Bs. Tab.**  
Tablature staff for bass, showing fret numbers (0, 2, 2, 2, 2, 2, 0, 2, 2, 2).

**Dr.**  
Drum staff with a standard drum kit notation, including snare, kick, and hi-hat patterns.

C#m

E

G#m

B

C#m

E

G#sus4

G#7

Vx. *Va-len-ti-no got a boo-kie shop, and what he takes he gives for what he's got,*  
*Va-len-ti-no's in a cold sweat, placed all his mon-ey on that last bet,*

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

2nd time

12-9 11-9 9-11 9

C#m

E

G#m

B

C#m

E

G#sus4

G#7

Vx. *and what he's got he says he has not stole from a-ny-one.*  
*'gainst all the odds he smokes an-oth-er ci-ga-rette, says it helps him to for-get he's a ner-vous wreck.*

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  $C\sharp m$   $G\sharp m$   $C\sharp m$   $F\sharp m7$   $C\sharp m$

It's not that he don't tell the truth,  
It's not that he mis - ses much,  
or ev - en that he mis - spent his youth,  
or ev - en that he's lost his luck - y touch,

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  $G\sharp m$  A B E

it's just he holds the proof,  
it's just he gam - bles so much,  
but you know some-thing's wrong.  
and you know that it's wrong... Wait -  
Wait -

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  $G\sharp$  A B  
- ing for an a - li - bi, — wait - ing just to catch your eye, — wait -  
- ing for an a - li - bi, — wait -

B. Vx. Wait - ing for an a - li - bi.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  $G\sharp$  1. A B  
- ing for an a - li - bi. — Had  
- ing for an a - li - bi. — Wait - ing for an a - li - bi.

B. Vx. Wait - ing for an a - li - bi.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. — to say I told you, I told you.

B. Vx.

Gtr. 1 Solo

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Gtr. 1 C#m E G#sus4 G#7 C#m E

Gtr. 1 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Chord progression: G#m B C#m 8va E G#sus4 G#7 C#m G#m

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

*sim.*

*sim.*

3 3

Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 3  
 Gtr. 3 Tab.  
 Gtr. 4  
 Gtr. 4 Tab.  
 Gtr. 5  
 Gtr. 5 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

A

B

E

This musical score is for guitar, spanning 14 measures. It features a variety of musical notations including treble and bass clefs, key signatures of two sharps (F# and C#), and a 4/4 time signature. The score includes several staves with different musical parts:

- Staff 1 (Treble Clef):** Contains whole notes and rests. It is marked with "Wait -" at the end of the first measure.
- Staff 2 (Treble Clef):** Similar to Staff 1, with whole notes and rests, also marked with "Wait -".
- Staff 3 (Treble Clef):** Features a melodic line with eighth and sixteenth notes. It is marked with "(8va)" at the beginning.
- Staff 4 (Bass Clef):** Contains a bass line with fingerings (11, 9, 11, 9, 12, 9, 12, 9, 16, 12, 16, 12, 17, 16, 17, 18, 16, 18, 16, 21, 18, 21, 19, 21, 23, 21, 23, 23) and a final measure with a "Wait -" instruction.
- Staff 5 (Treble Clef):** Features a melodic line with eighth and sixteenth notes. It is marked with "8va" at the beginning.
- Staff 6 (Bass Clef):** Contains a bass line with fingerings (11, 9, 11, 9, 12, 9, 12, 9, 14, 12, 14, 12, 16, 14, 16, 14, 17, 16, 17, 16, 17, 19, 17, 19, 19) and a final measure with a "Wait -" instruction.
- Staff 7 (Treble Clef):** Features a melodic line with eighth and sixteenth notes, including some slurs.
- Staff 8 (Bass Clef):** Contains a bass line with fingerings (4, 4, 4, 4, 4, 4, 4, 5, 5, 5, 5, 5, 5, 5, 5, 7, 7, 7, 7, 7, 7, 7, 7) and a final measure with a "Wait -" instruction.
- Staff 9 (Treble Clef):** Features a melodic line with eighth and sixteenth notes, including some slurs.
- Staff 10 (Bass Clef):** Contains a bass line with eighth and sixteenth notes, including some slurs.



Vx. *- ing for an a - li - bi.*  
 B. Vx. *- ing for an a - li - bi, wait - ing for an a - li - bi.*  
 Gtr. 4  
 Gtr. 4 Tab.  
 Gtr. 5  
 Gtr. 5 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

Ch#m E G#m B C#m E G#sus4 G#7

Va-len-ti-no got no-where to go, on his own like Ro-me-o,

11-13-9-11-9

C#m E G#m B C#m E G#sus4 G#7

blow-by-blow he wat-ches his mon-ey go, now he's oh, so low.

3-5-4-5-4-3

Vx. It's not\_ that he mis - ses her, or ev - en that he can't re - sist\_ her,

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. it's\_ just that\_ kiss-ing her, he feels\_ so\_ strong. Wait -

B. Vx. Wait -

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

G#m A B E

Vx. - ing for an a - li - bi, — wait - ing just to hold you. Wait -

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi. Wait -

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi, — I tried to say I told you, wait -

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *ing for an a - li - bi. Wait -*

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. ing for an a - li - bi, oh ma ma ma ma ma ma ma ma ma ma ma.

Gtr. 2 8va

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

3:20

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Guitar 5 doubles

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

G#

A

B

E

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

G#

A

B

E *8va*

149

Chords: G# A B E

8va

Tr. 1

Tr. 1 Tab.

Tr. 2

Tr. 2 Tab.

Tr. 3

Tr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.



(8va)  $G^{\sharp}$  A B

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.



# WAITING FOR AN ALIBI

133

Words & Music by  
Philip Lynott

(♩ = 148)      C♯m   E   G♯m   B   C♯m   E   G♯m   B

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 1 Tablature

Guitar 2 (Electric)

Guitar 2 Tablature

Guitar 3 (Electric)

Guitar 3 Tablature

Guitar 4 (Electric)

Guitar 4 Tablature

Guitar 5 (Electric)

Guitar 5 Tablature

Bass

Bass Tablature

Drums

0:06  
0:58

134

Chord progression: C#m, E, G#m, B, C#m, E, G#m, B

**Gtr. 2**  
Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a melodic line with various notes and rests, including a final measure with a double bar line and a fermata.

**Gtr. 2 Tab.**  
Tablature staff for guitar 2, showing fret numbers (9, 11, 7, 16, 14) and a double bar line.

**Gtr. 3**  
Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with various notes and rests, including a final measure with a double bar line and a fermata.

**Gtr. 3 Tab.**  
Tablature staff for guitar 3, showing fret numbers (9, 11, 8, 7) and a double bar line.

**Bs.**  
Musical staff with bass clef and key signature of two sharps. The staff contains a bass line with various notes and rests.

**Bs. Tab.**  
Tablature staff for bass, showing fret numbers (0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2) and a double bar line.

**Dr.**  
Musical staff with a drum kit icon. The staff contains a drum pattern with various notes and rests.

Chord progression: C#m (8va), E, G#m, B, C#m, E, G#m, B

**Gtr. 2**  
Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with various notes and rests, including a final measure with a double bar line and a fermata.

**Gtr. 2 Tab.**  
Tablature staff for guitar 2, showing fret numbers (12, 12, 12, 12, 14, 12, 11, 11, 11, 7) and a double bar line.

**Gtr. 3**  
Musical staff with treble clef and key signature of two sharps. The staff contains a melodic line with various notes and rests, including a final measure with a double bar line and a fermata.

**Gtr. 3 Tab.**  
Tablature staff for guitar 3, showing fret numbers (9, 9, 9, 9, 7, 9, 7, 4, 4) and a double bar line.

**Bs.**  
Musical staff with bass clef and key signature of two sharps. The staff contains a bass line with various notes and rests.

**Bs. Tab.**  
Tablature staff for bass, showing fret numbers (0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2) and a double bar line.

**Dr.**  
Musical staff with a drum kit icon. The staff contains a drum pattern with various notes and rests.

C#m

E

G#m

B

C#m

E

G#sus4

G#7

Vx. *Va-len-ti-no got a boo-kie shop, and what he takes he gives for what he's got,*  
*Va-len-ti-no's in a cold sweat, placed all his mon-ey on that last bet,*

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

2nd time

12-9 11-9 9-11 9

C#m

E

G#m

B

C#m

E

G#sus4

G#7

Vx. *and what he's got he says he has not stole from a-ny-one.*  
*'gainst all the odds he smokes an-oth-er ci-ga-rette, says it helps him to for-get he's a ner-vous wreck.*

Gtr. 2

Gtr. 2 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  $C\sharp m$   $G\sharp m$   $C\sharp m$   $F\sharp m7$   $C\sharp m$

It's not that he don't tell the truth,  
It's not that he mis - ses much,  
or ev - en that he mis - spent his youth,  
or ev - en that he's lost his luck - y touch,

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx.  $G\sharp m$  A B E

it's just he holds the proof,  
it's just he gam - bles so much,  
but you know some-thing's wrong.  
and you know that it's wrong... Wait -  
Wait -

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi, — wait - ing just to catch your eye, — wait -  
- ing for an a - li - bi, — wait - ing just to catch your eye, — wait -

B. Vx. Wait - ing for an a - li - bi.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi. —  
- ing for an a - li - bi. —

B. Vx. Wait - ing for an a - li - bi.

Had

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. — to say I told you, I told you.

B. Vx.

Gr. 1 Solo

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Gr. 1 C#m E G#sus4 G#7 C#m E

Gr. 1 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.



Chord progression: G#m B C#m 8va E G#sus4 G#7 C#m G#m

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

sim.

sim.

3 3

Gtr. 2  
 Gtr. 2 Tab.  
 Gtr. 3  
 Gtr. 3 Tab.  
 Gtr. 4  
 Gtr. 4 Tab.  
 Gtr. 5  
 Gtr. 5 Tab.  
 Bs.  
 Bs. Tab.  
 Dr.

A

B

E

Wait -

Wait -

(8va)

8va

The musical score is written for a multi-staff instrument, likely a guitar or a similar fretted instrument. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into three main sections labeled A, B, and E. Section A (measures 1-19) consists of a series of eighth-note runs in the treble clef, with a final measure containing a whole note chord. Section B (measures 20-23) continues the eighth-note runs, with a final measure containing a whole note chord. Section E (measures 24-27) features a series of eighth-note runs in the treble clef, with a final measure containing a whole note chord. The score includes various musical symbols such as notes, rests, and fingerings. The notation is written in a standard musical notation style, with a focus on melodic lines and harmonic accompaniment. The score is presented in a clear and legible format, with a focus on the musical notation itself.

Vx.   
 - ing for an a - li - bi.

B. Vx.   
 - ing for an a - li - bi, wait - ing for an a - li - bi.

Gtr. 4   
 Tab.

Gtr. 5   
 Tab.

Bs.   
 Tab.

Dr.

Ch#m E G#m B C#m E G#sus4 G#7

Va-len-ti-no got no-where to go, on his own like Ro-me-o,

11-13-9-11-9

C#m E G#m B C#m E G#sus4 G#7

blow-by-blow he wat-ches his mon-ey go, now he's oh, so low.

11-13-9-11-9

Vx. It's not\_ that he mis - ses her, or ev - en that he can't re - sist\_ her,

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. it's\_ just that\_ kiss-ing her, he feels\_ so\_ strong. Wait -

B. Vx. Wait -

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

A B E

Vx. - ing for an a - li - bi, — wait - ing just to hold you. Wait -

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi. Wait -

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. - ing for an a - li - bi, — I tried to say I told you, wait -

B. Vx. - ing for an a - li - bi, wait - ing for an a - li - bi.

Gr. 4

Gr. 4 Tab.

Gr. 5

Gr. 5 Tab.

Bs.

Bs. Tab.

Dr.

Vx. *ing for an a - li - bi. Wait -*

Gtr. 2 *8va*

Gtr. 3

Gtr. 4

Gtr. 5

Bs.

Dr.



Vx. *3* *G#* *3* *3* *A* *3* *B* *3* *E*

Gtr. 2 *8va*

Gtr. 2 Tab.

Gtr. 3 *11-13* *13* *12-12* *11-13* *12-12* *11-13* *13*

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Gtr. 5

Gtr. 5 Tab.

Bs.

Bs. Tab.

Dr.

3:20

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Guitar 5 doubles

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

G#

A

B

E

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.

G#

A

B

E *8va*

149

Chords: G# A B E

8va

Tr. 1

Tr. 1 Tab.

Tr. 2

Tr. 2 Tab.

Tr. 3

Tr. 3 Tab.

Gr. 4

Gr. 4 Tab.

Bs.

Bs. Tab.

Dr.

(8va)  $G^{\sharp}$  A B

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 4

Gtr. 4 Tab.

Bs.

Bs. Tab.

Dr.



# WHISKY IN THE JAR

Words & Music by  
Philip Lynott,  
Eric Bell & Brian Downey

Free time

Am

Score for "Whisky in the Jar" (Free time, Am).

**Instrumentation:**

- Voice
- Backing Vocals
- Electric Guitar 1
- Electric Guitar 1 Tablature
- Electric Guitar 2
- Electric Guitar 2 Tablature
- Electric Guitar 3
- Electric Guitar 3 Tablature
- Acoustic Guitar 1
- Acoustic Guitar 1 Tablature
- Acoustic Guitar 2
- Acoustic Guitar 2 Tablature
- Bass
- Bass Tablature
- Drums

**Key Signature:** A major (F#).

**Time Signature:** 4/4.

**Tempo/Style:** Free time.

**Chords:** Am.

**Lyrics:** (None visible on this page)

**Notes:** The score includes detailed notation for electric and acoustic guitars, including tablature. The electric guitar parts feature complex melodic lines with triplets and bends. The acoustic guitars provide harmonic support with sustained chords. The bass and drums are indicated by empty staves, suggesting a simple, steady accompaniment.

153

G Em

The image shows a musical score for guitar, consisting of two systems of four staves each. The first system contains melodic lines for guitar and bass, and a bass line. The second system contains a guitar line, a bass line, and a drum line. The score is in G major and 2/4 time.

System 1:

- Staff 1 (Guitar): Melodic line with various chords and scales.
- Staff 2 (Bass): Bass line with various chords and scales.
- Staff 3 (Bass): Bass line with various chords and scales.
- Staff 4 (Bass): Bass line with various chords and scales.

System 2:

- Staff 1 (Guitar): Melodic line with various chords and scales.
- Staff 2 (Bass): Bass line with various chords and scales.
- Staff 3 (Bass): Bass line with various chords and scales.
- Staff 4 (Bass): Bass line with various chords and scales.

0:20

**a tempo** (♩ = 128)

G F Em G F

Acoustic guitar 2 doubles throughout

Hi-hat loosely closed

Vx. 

Elec. Gtr. 1 

Elec. Gtr. 1 Tab. 

Elec. Gtr. 3 

Elec. Gtr. 3 Tab. 

Ac. Gtr. 1 

Ac. Gtr. 1 Tab. 

Bs. 

Bs. Tab. 

Dr. 

0:35  
3:24

G

Em

Vx.   
I was go - ing ov - er the Cork and Ker - ry moun - tains, I  
Be - ing drunk and wea - ry, I went to Mol - ly's cham - ber

Elec. Gtr. 1 

Elec. Gtr. 1 Tab. 

Elec. Gtr. 3 

Elec. Gtr. 3 Tab. 

Electric guitar 2 doubles 2nd time

Ac. Gtr. 1 

Ac. Gtr. 1 Tab. 

Bs. 

Bs. Tab. 

Dr. 



**C** **G**

saw a Cap - tain Far - rell, and his mon - ey he was count - ing. I  
 tak - ing my mon - ey with me, and I ne - ver knew the dan - ger. For

**Em**

first pro - duced my pis - tol, and then pro - duced my ra - pier, I said,  
 'bout six or may-be se - ven, in walked Cap - tain Far - rell, I jumped

Vx. *'Stand or de - li - ver or the de - vil he may take you.' Mush-a*  
 up, fired off my pis-tols, and I shot him with both bar - rels.

B. Vx. Mush-a

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

1:05  
3:54

D

c

Vx. ring dum - a - do, dum - a - da, whack for my dad - dy - 'o,

B. Vx. ring dum - a - do, dum - a - da, whack for my dad - dy - 'o,

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx. whack for my dad - dy - 'o, there's whis - ky in the jar, oh.

B. Vx. whack for my dad - dy - 'o, whis - ky in the jar, oh.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

1:20

4:09

Em

G

F

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

I  
Now

1:35  
4:24

**G**

**Em**

Vx. took all of his mon - ey, and it was a pret - ty pen - ny, I  
some men like a - fish-in', and some men like a - fowl - ing, and

1st time

2nd time

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

**C** **G**

Vx. took all of his mon - ey, and I brought it home to Mol - ly. She  
some men like to hear the can-non ball a - roar - ing.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

**Em**

Vx. swore that she would love me, ne - ver would she leave me, — but the  
Me I like sleep-ing, — 'spe - cially in my Mol-ly's cham - ber,

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx. de - vil take that wo - man, for you know she treat me ea - sy. Mush - a  
but here I am in pri - son, here I am with a ball and chain, yeah.

B. Vx. Mush - a

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

2:05  
4:54

Vx. ring dum - a - do, dum - a - da, whack for my dad - dy - 'o,

B. Vx. ring dum - a - do, dum - a - da, whack for my dad - dy - 'o,

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

G

Vx. whack for my dad - dy - 'o, there's whis - ky in the jar, oh.

B. Vx. whack for my dad - dy - 'o, whis - ky in the jar, oh.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

2:20 Em

8va G

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.



Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Ac. Gr. 1

Ac. Gr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gr. 1

Elec. Gr. 1 Tab.

Elec. Gr. 3

Elec. Gr. 3 Tab.

Ac. Gr. 1

Ac. Gr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Measures 1-4 of system c. The guitar parts feature complex fretting and triplets. The bass and drums provide a steady rhythmic foundation.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Measures 5-8 of system c. The guitar parts feature complex fretting and triplets. The bass and drums provide a steady rhythmic foundation.

\_\_\_\_\_

***D.8 al Coda***

**D.8 at Coda**

**Em**

**G**

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 2

Elec. Gtr. 2 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx. And I got trou-ble go - ing whis - ky - 'o. —

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

G

F Em

Vocal ad lib.

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

*fade*  
G

Em

167

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

G

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.

Vx.

Elec. Gtr. 1

Elec. Gtr. 1 Tab.

Elec. Gtr. 3

Elec. Gtr. 3 Tab.

Ac. Gtr. 1

Ac. Gtr. 1 Tab.

Bs.

Bs. Tab.

Dr.